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in four volumes.

By *Alfred*
Lovejoy



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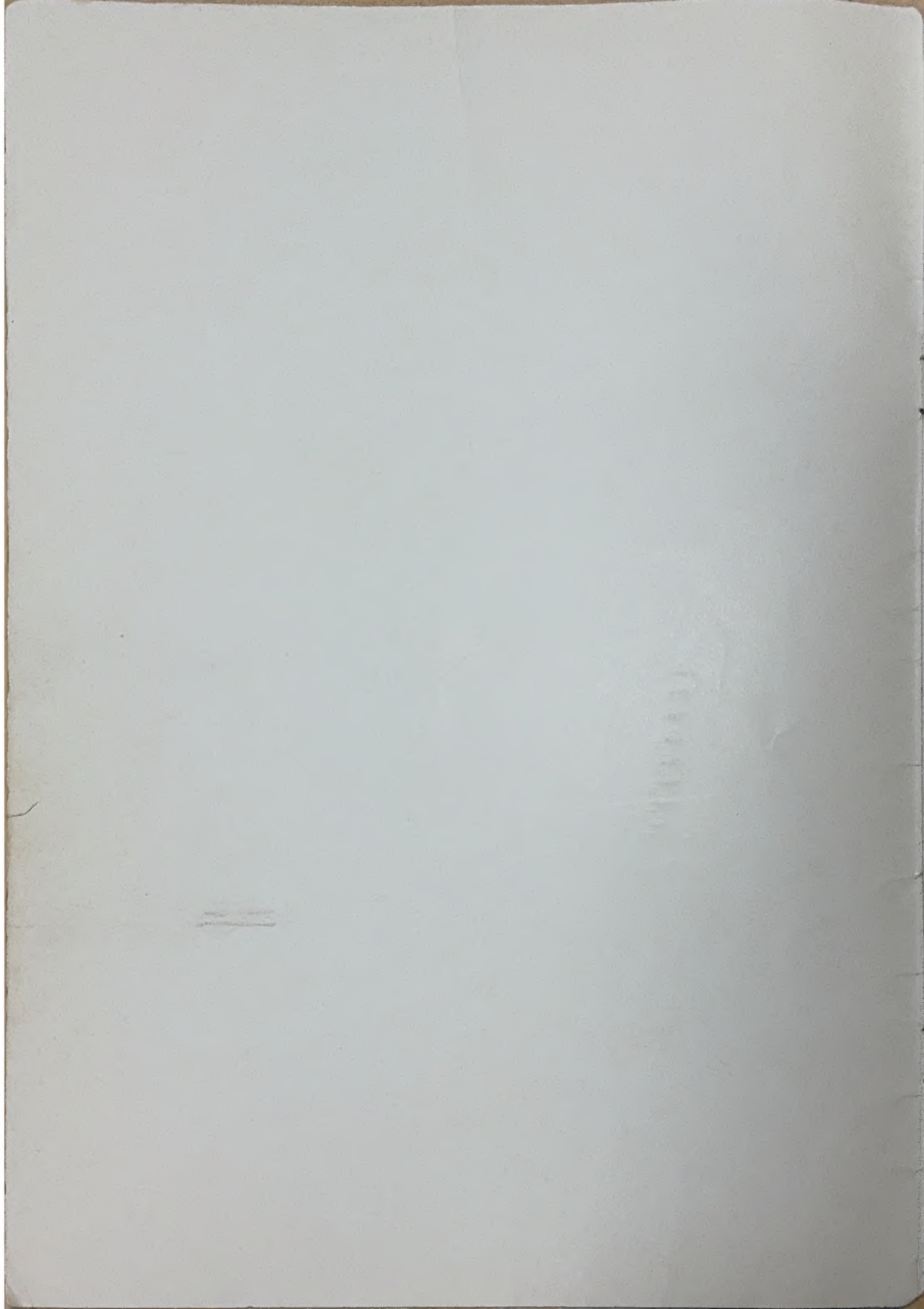


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THE FORM AND FORMATION OF CHORDS

The real reason for the publication of this instruction is to help you in learning to play any piece of music published with chord-symbols above the melody line, whether intended for guitar, piano, ukelele, accordion, etc. You can immediately see that this covers a tremendous field. It may seem a complex subject, but the complete theory of chord building can be stated in a very few rules and definitions.

The rules, individually, are simple. You, who wish to advance to a greater degree of proficiency in playing, should learn them well. Each simple rule is important to the final collective idea. Learn them in the order in which they are presented. You need not study them at the console always—but it is a good idea to put what you have learned into practice at the keyboard as each new step is taken. This acts as a “clincher” for you. They are the real whys and wherefores of Harmony, and each should be thoroughly learned and understood before the next step is taken.

Your First Step is To Learn

THE SCALE OF THIRDS

A C E G B D F A C E G B D F A C E G B D F A etc.

This scale, because it is basic, is probably the most important and most useful definition in the Chord-System. ALL chords are SPELLED with this letter-order, and you will find your task considerably simplified if you are able to say the Scale of Thirds beginning at any letter and completing the circle. For Example, F A C E G B D F, or B D F A C E G B. We call this the “Scale of Thirds” because any two of the letters consecutively encompass three alphabet letters, and therefore make an alphabetical “third”.

KEYBOARD PRACTICE

To put what you have just learned into actual practice at the keyboard, start with the lowest note of the Lower Manual (C) and play through the Scale of Thirds with your left hand. Let your fingers get used to the “feel” of the Third, and at the same time look at the keyboard and impress the Third well in your mind.

Thirds come in two sizes, the MAJOR THIRD and the MINOR THIRD.

1. MAJOR 3rd = 4 half-steps. For example, remembering that a half-step is the distance from the key you start on to the **next key up** (to the right), black or white, start on C. C \sharp will be the first half-step, D will be the second, D \sharp the third, and E the fourth. It follows then that from C to E inclusive is a Major 3rd. Try one on D. You should arrive on F \sharp , and it is to be noted that it **is** F \sharp and **not** G \flat . The thirds **MUST** be spelled with their correct letter-names according to their order in the Scale of 3rds regardless of what the notes appear to be. The Major 3rd on F \sharp is F \sharp A \sharp , the Major 3rd on G \flat is G \flat B \flat , and while F \sharp B \flat sounds the same as either, it is not the same from the point of view of notation. The name of the top note depends upon the name of the lower one.

2. MINOR 3rd = 3 half-steps. The Minor Third on C is CE \flat , on D is DF, on G is GB \flat , etc.

KEYBOARD PRACTICE

Again, starting with the lowest note on the Lower Manual, play through the Scale of Thirds, one Third at a time, and determine whether it is a Major or a Minor Third. Remember, there are only these two kinds of Thirds, and each Third will be one or the other. At the same time listen to the characteristic sound of a Major Third and a Minor Third. Play them consecutively as C, then E. Also play them together as C and E at once.

CHORDS

CHORDS are definite, orderly combinations of 3rds. If you understand Major and Minor Thirds, you can form ANY chord, simply by learning and applying the following rules.

MAJOR CHORD = Major 3rd plus Minor 3rd. Starting the Major Chord on C, you will count 4 half-steps from C to arrive on E, then count the Minor 3rd three half-steps from the E to arrive on G. C Major Chord then, is SPELLED C E G. D Major is D F \sharp A; B \flat is B \flat D F.

MINOR CHORD = Minor 3rd plus Major 3rd. The system of counting the half-steps is of course the same as above. Start on F. Count three half-steps. You will be on A \flat . Starting on the A \flat , count four half-steps. You will be on C. An F Minor Chord is therefore SPELLED F A \flat C. E \flat Minor is E \flat G \flat B \flat . D Minor is D F A.

AUGMENTED CHORD = Major 3rd plus Major 3rd. C Augmented, counted properly as above, will be found to be SPELLED C E G \sharp . F Augmented is F A C \sharp , and A \flat Augmented is A \flat C E .

DIMINISHED CHORD = Minor 3rd plus Minor 3rd. D Diminished is D F A \flat . B Diminished is B D F. F \sharp Diminished is F \sharp A C.

The proper notation and/or abbreviation signs for the various chord-qualities is as follows:

Major Chord is indicated by a capital letter; C = C Major, E \flat = E \flat Major, F \sharp = F \sharp Major, etc.

Minor Chord is indicated when the chord-letter is followed by a small m, or mi., or min., depending on the publisher. Dm = D Minor. F \sharp mi = F \sharp Minor.

Augmented Chord is indicated when the chord-letter is followed by a plus sign (+) or the abbreviation **aug.** C+ = C Augmented. G \sharp + = G \sharp Augmented.

Diminished Chords are indicated by the sign $^{\circ}$, or the abbreviation **dim.** F $^{\circ}$ = F Diminished.

Either the signs or abbreviations are correct for the Augmented and Diminished Chords; their individual use depends entirely upon the publisher, and both should be learned and recognized.

There are only these **four** basic chord formations and all of them contain three notes. Anything more complicated is merely an extension of one of them, and will contain additional notes. For example:

SEVENTH CHORD is a chord (basic three notes) plus a Minor 3rd. C 7 = C Major Chord plus 3 half-steps, or C E G B \flat . Dm 7 = D F A C. B $^{\circ 7}$ is B Diminished plus 3 half-steps = B D F A \flat . Augmented sevenths are very rare. All Seventh Chords then, contain four notes.

NINTH CHORD is a 7th Chord plus a Major 3rd (4 half-steps). F 9 = F A C E \flat G. E \flat 9 = E \flat G B \flat D \flat F. All Ninth Chords contain five notes.

The above information is condensed, then, into the following table of definitions:

(The most generally used chords are underlined—learn them well)

Scale of 3rds = A C E G B D F A C E G B, etc.

Half-Step = The next key up (to the right)

Major 3rd = 4 half-steps

Minor 3rd = 3 half-steps

	Abrv.
<u>Major Chord = Major 3rd + Minor 3rd</u>	<u>C</u>
<u>Minor Chord = Minor 3rd + Major 3rd</u>	<u>Cm</u>
<u>Augmented Chord = Major 3rd + Major 3rd</u>	<u>C+, C^{aug}</u>
<u>Diminished Chord = Minor 3rd + Minor 3rd</u>	<u>C°, C^{dim}</u>
<u>7th Chord = Chord + Minor 3rd</u>	<u>C7, Cm7, C°7</u>
9th Chord = 7th Chord + Major 3rd	C9, Cm9
11th Chord = 9th Chord + Minor 3rd	C11, Cm11
13th Chord = 11th Chord + Major 3rd	C13, Cm13
Major 7th Chord = Major Chord + Major 3rd	Cmaj7
6th Chord = Major or Minor Chord + 2 half-steps	C6, Cm6

All the abbreviations are given for C, as a matter of convenience, but the same signs are of course used for all letters.

KEYBOARD PRACTICE

Using the Scale of Thirds again, play 3 notes at a time and determine what kind of a chord this is. Use fingers 5, 3, and 1 with the left hand on each chord. Example: C E G played together form a C Major Chord. The next chord in the series is E G B played together, forming an E Minor Chord. Continue this throughout the Scale of Thirds on the Lower Manual. You will note that you will only find Major, Minor, and Diminished Chords in this Scale of Thirds.

KEYBOARD PRACTICE

Our formation of chords up to the present time has been confined to those found in the Scale of Thirds without any Sharps or Flats. Practice Thirds now starting on some of the Black Notes. Example: a Major Third starting on D \flat is D \flat — F. By the same token the Major Third starting on F \sharp would be F \sharp — A \sharp . F \sharp — A is a Minor Third. After you have practiced Thirds for a while in this manner, it is advisable to practice the Major and Minor Chords. Always listen to the characteristic sound, so that you may train your ear in recognition.

INVERSION OF CHORDS

You have learned that the C Chord is spelled CEG. These letters may be arranged in any order and the result will still be a C Chord. Any order - combination of these three letters, played at the same time, will be a C Chord. A C pedal-note, a left-hand E, and a right-hand G certainly cannot be determined by the counting of half-steps, but when played together DO make a C Chord. Remember then, once the original spelling has been fixed by your careful counting of the component 3rds, it makes no difference how the notes are arranged, providing, of course, all the original letters are used.

KEYBOARD PRACTICE

At the keyboard, practice playing the C Major Chord in the various positions so that you may understand thoroughly that it is always the same chord. Play C E G first, then simply move the C from the bottom to the top and you have E G C. Then move the E from the bottom to the top and you have G C E. This can be done with any Major, Minor, Diminished, or Augmented Chord.

After you have learned the original spelling of the chords to be used, invert or re-arrange their left-hand keyboard position, limiting yourself to the use of only the keys between middle G and F \sharp inclusive. This is what has already been done for you in Books One and Two, and your quick reference to the chord-diagrams you first learned will clarify this step.

Reading up, C7 now becomes G B \flat C E; E7 = G \sharp B D E, etc.

In playing the following pieces, first check the chords used and practice going from one to the other, using chords and pedals alone without the melody. Then add the melody. After you are familiar with the chord progressions, select appropriate rhythmic patterns which have been described in previous volumes.

You will notice that most of the chords used were introduced to you earlier, in Volumes 1 and 2. However, now you can use them with new interest and play with greater confidence since you know "why".

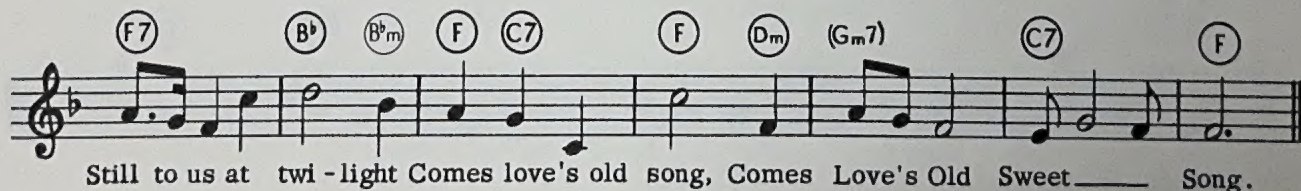
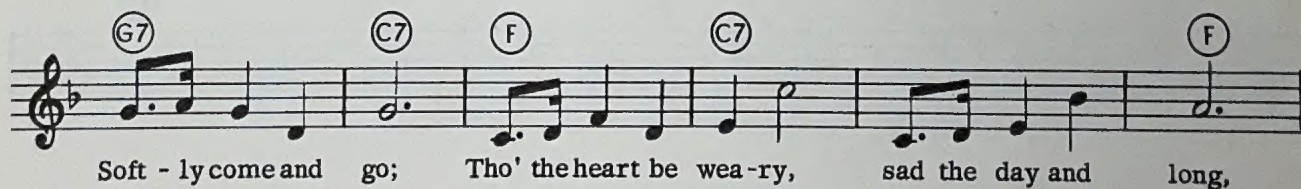
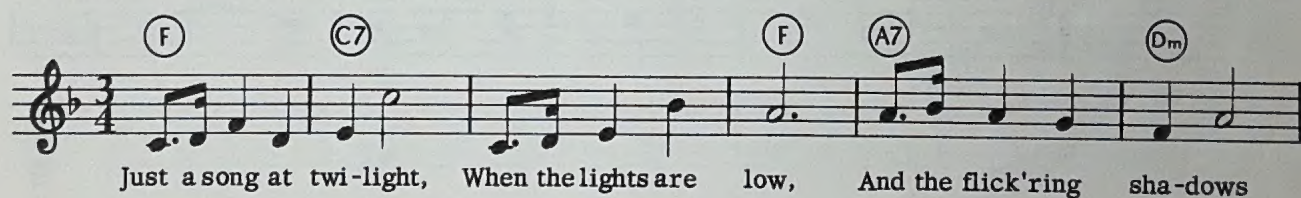
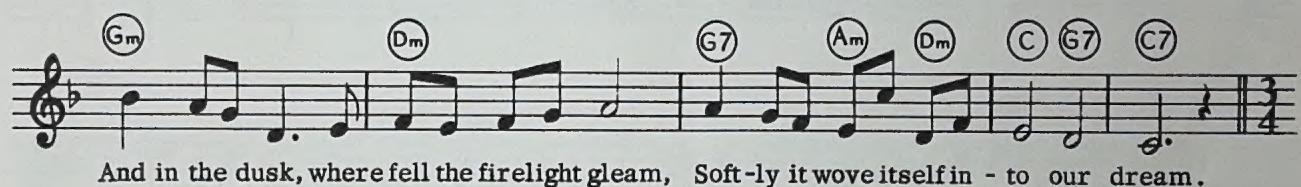
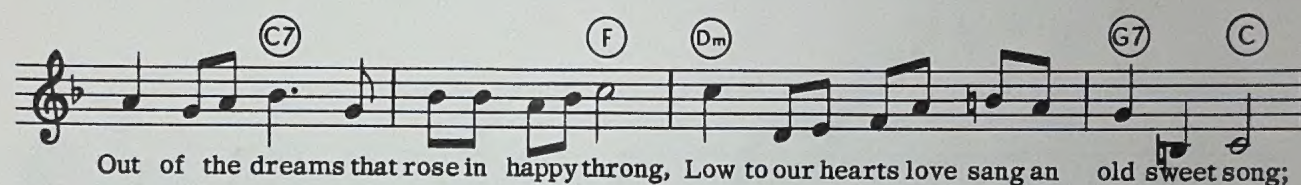
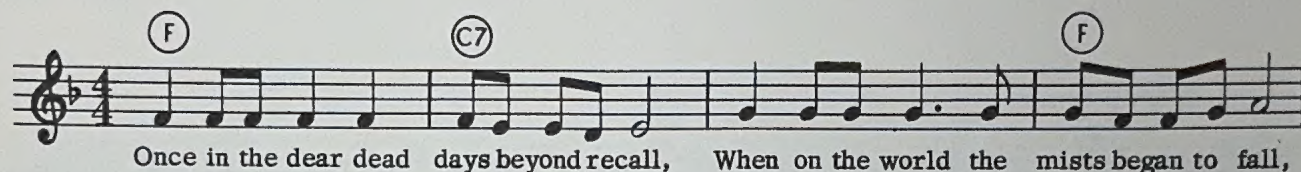
LOVE'S OLD SWEET SONG

Solo : Saxophone 8'

Acc : Gemshorn 8'

Ped : Bourdon 16'

Vib : Light



THE STARS AND STRIPES FOREVER

Solo : Tibia 16', Saxophone 8', Clarinet 8'

Acc : Horn Diapason 8', Flute 8'

Ped : Bourdon 16'

Vib : Full

March tempo

The musical score is written on five staves in G major (one sharp). It includes various musical notations and handwritten annotations:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. The first measure has a circled G above it. Handwritten notes below the staff include "1-2-3-4" and "Sped" under the first four notes, and "1-2-3-4 1-2" under the next four notes.
- Staff 2:** Continues the melody. A circled D7 is above the first measure, and a circled G is above the last measure. A handwritten "1-2" is below the final two notes.
- Staff 3:** Features a circled C above the first measure, a circled D7 above the second measure, and a circled G above the third measure. A handwritten "4" is below the first measure, and "1-2" is below the third measure. The final two measures are circled in red.
- Staff 4:** Includes a circled B7 above the first measure, a circled Em above the second measure, a circled Cm above the third measure, and a circled Eb above the fourth measure.
- Staff 5:** Ends with a double bar line. It has a circled G above the first measure, a circled D7 above the third measure, and a circled G above the fourth measure.

THOUSAND AND ONE NIGHTS WALTZ

Solo: Salicional 8', Tibia 4', Salicet 4', Acc. to Solo 16'

Acc: Gemshorn 8', Octave 4', Violina 4'

Ped: Bourdon 16'

Vib: Full

Chord symbols: C, G7, C, A7, D7, G7, C, G7, C, Dm, C, G7, C, Dm, C, G7, C.

ANDANTINO

Solo: Tibia 16', Oboe Horn 8',
Tibia 4'

Acc : Gemshorn 8', Octave 4'

Ped : Bourdon 16'

Vib : Full

The musical score is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The chords indicated above the notes are as follows:

- Staff 1: G, C, D7, G, (GDim)
- Staff 2: D7, Am, D7
- Staff 3: D+, G, D7, G, C, D7, G
- Staff 4: Em, Am, C, Cm
- Staff 5: G, E7, A7, D7, G

HARMONY ON THE SOLO MANUAL

In many pieces of music you may find that because of the rhythm-pattern, the lack of melodic motion, or some other reason which may be no more definite than a desire on your part to improve the sound, you will want to add more notes to what has been given for your right-hand. In most instances this is proper and commendable, and fortunately, easy, because you understand the idea of chord-inversion,

Any note - letter found in the original spelling of a chord may be played below the melody in the right-hand. The problem of selecting which one of the two or three available, or even determining whether it would be better to use them all at once or not at all, is a problem that can only be solved by you. The things you should consider in your solution are of course all dependent on the final result you want, whether the piece should be, in your judgment, "full", and rich in harmony, or if it would be more pleasing to your ear if played as a melodic solo with accompaniment.

The next few pieces are transcribed with suggested possible right-hand harmonies. Try each style with each piece, and then go back and try the various styles with the pieces you know. This is another case of experience being the best teacher. As you develop your own style of playing you will simply KNOW what to do.

IN THE GLOAMING

Solo: Tibia 8', Salicet 4'

Acc: Gemshorn 8'

Ped: Bourdon 16'

Vib: Full

In The Gloam - ing Oh, my darl - ing! When the lights are
 dim and low, And the qui - et sha - dows, fall - ing, Soft - ly
 come and soft - ly go, When the winds are sob - bing—
 faint - ly with a gen - tle un - known woe, Will you
 think of me and love me, As you did once long a - go?

CALM AS THE NIGHT

Solo : Salicional 8', Tibia 4',
 Salicet 4', Acc. to Solo 16'
 Acc : Gemshorn 8', Violina 4'
 Ped : Bourdon 16'
 Vib : Full

Calm As The Night, Deep as the sea,

Thy love for me should be, Calm

As The Night, And deep as the sea, Thy love for

me, thy love for me should be, Thy love, thy love

should be, love should be.

RAIN RAIN POLKA

Solo: Tibia 8', Oboe Horn 8'

Acc: Gemshorn 8'

Ped: Bourdon 16'

Vib: Full

The musical score for "Rain Rain Polka" is written in 2/4 time and consists of six staves of music. The key signature has one sharp (F#), indicating the key of D major. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and repeat signs. Chords are indicated by circled letters: G7 and C. The first staff begins with a repeat sign and a G7 chord. The second staff contains five G7 and C chords. The third staff contains two C and G7 chords. The fourth staff contains one C chord and a first/second ending bracket. The fifth staff contains three C and G7 chords. The sixth staff contains four G7 and C chords, ending with a first/second ending bracket. The tempo is marked as "Solo" and the instrumentation includes Tibia 8', Oboe Horn 8', Acc: Gemshorn 8', Ped: Bourdon 16', and Vib: Full.

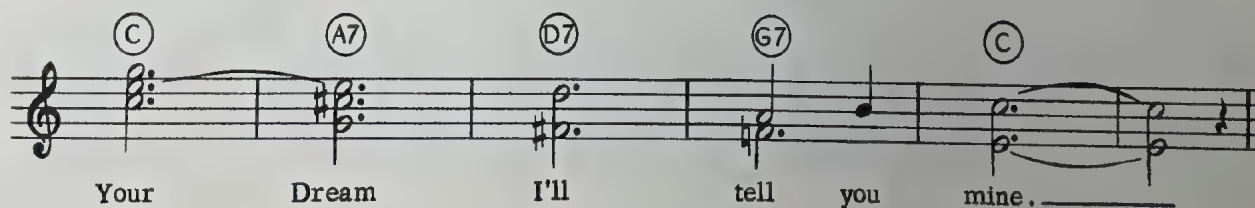
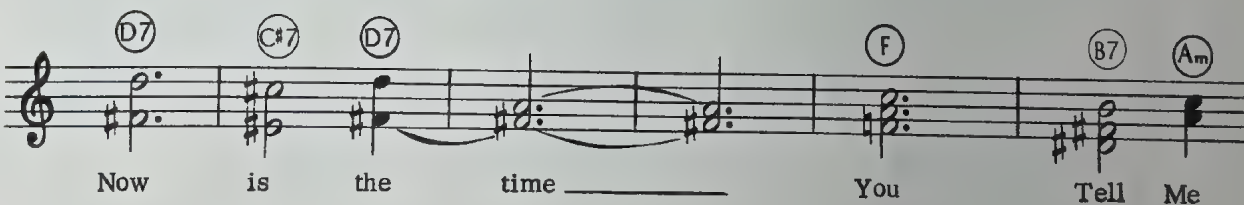
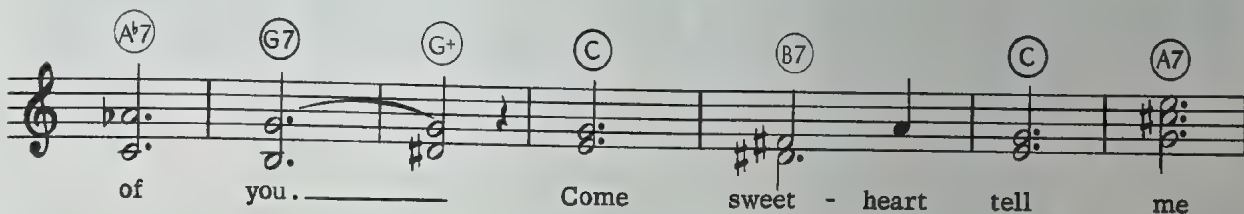
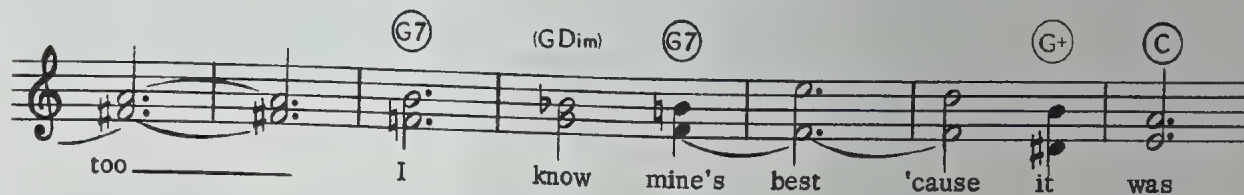
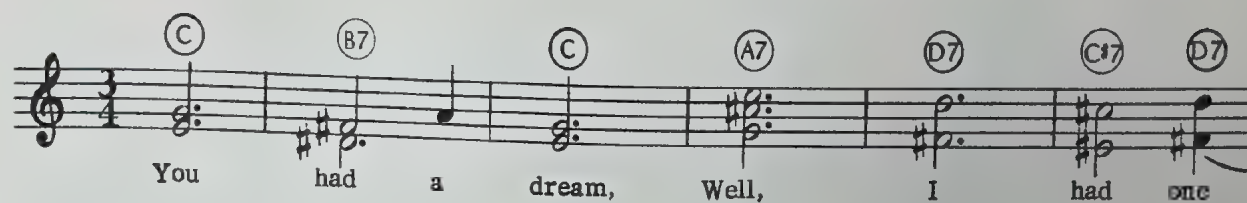
YOU TELL ME YOUR DREAM

Solo: Tibia 16', Clarinet 8', Salicet 4'

Acc: Horn Diapason 8', Violina 4'

Ped: Bourdon 16'

Vib: Full



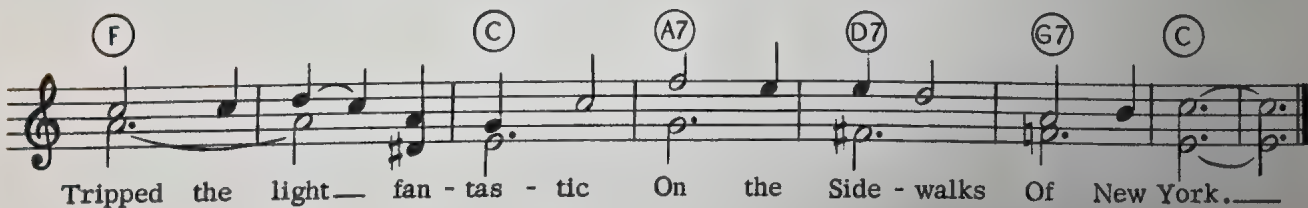
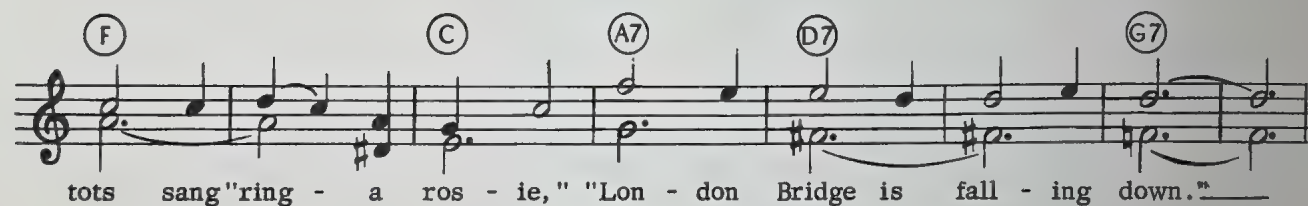
SIDEWALKS OF NEW YORK

Solo: Tibia 16', Tibia 4'

Acc: Flute 8', Octave 4'

Ped: Bourdon 16'

Vib: Full



ARTIST'S LIFE WALTZ NO. 1

Solo: Tibia 16', Clarinet 8', Tibia 4'

Acc: Flute 8', Gemshorn 8'

Ped: Bourdon 16'

Vib: Full

The musical score is written for a single melodic line in treble clef, 3/4 time. It consists of six staves of music. Chord symbols are placed above the staff at various points, indicating the harmonic structure. The chords are: C, C+, Dm, C, G7, C, C+, Dm, C, G7, C, NC, G, Am, D7, G, Am, D7, G. The melody features a variety of note values including eighth, quarter, and half notes, as well as rests. The key signature has one sharp (F#), and the piece concludes with a double bar line.

LATIN RHYTHM

Waltz ($\frac{3}{4}$) and various ways of playing 4/4 time have been discussed previously in this series. The only other rhythm you will probably find in common use will be so-called "Latin". This is not necessarily Mexican or South American, but a kind of "U. S." compromise which seems to work.

Think first of each measure as having eight beats instead of four. The third beat (of the eight) is silent, and the others are divided between the left-hand and left-foot as follows:

Beat	1	2	3	4	5	6	7	8
Left-Hand		chord		chord		chord		chord
Left-Foot	note				note		note	

KEYBOARD PRACTICE

If the above were a C measure, the left-hand chords would all be solid C Chords, repeated as per the diagram. The left foot would play C on the first beat, E on the fifth, and G on the seventh. Practice will allow you to finally get the pattern up to 4/4 tempo, and co-ordinate it under the following tune. It may be used to good advantage with practically the entire "Latin-American" library.

ADIOS MUCHACHOS

Solo: Salicional 8', Salicet 4'

Acc : Flute 8', Gemshorn 8'

Ped : Bourdon 16'

Vib : Light

The musical score for "Adios Muchachos" is written in 4/4 time and consists of six staves of music. The chords are indicated by circled letters above the notes. The lyrics are written below the second staff.

Staff 1: Chords: C, E7, F, G7.

Staff 2: Chords: C, G7. Lyrics: *ped ch. ze ped ch. ped ch. ped*

Staff 3: Chords: C, E7, F, G7, C.

Staff 4: Chords: C7, F, Fm, C, D7, G7, C.

Staff 5: Chords: E7, Am, G7, C, F, Fm.

Staff 6: Chords: C, G7, C, Dm, D7, G7, C.

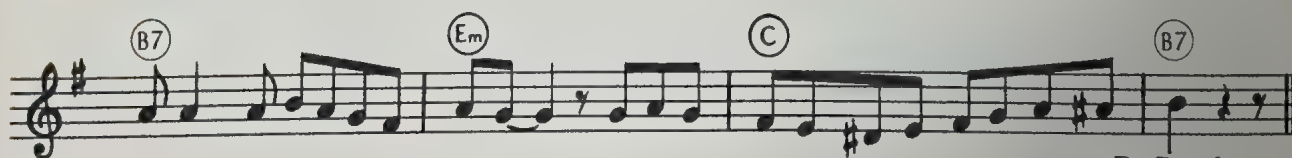
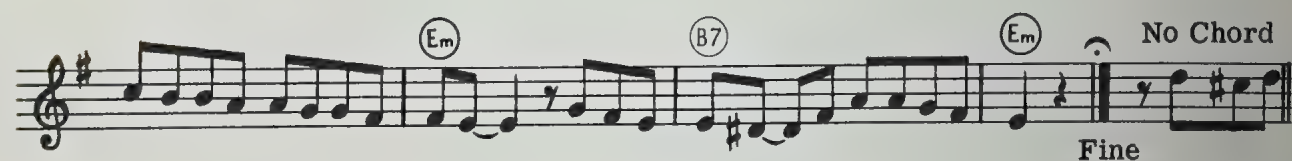
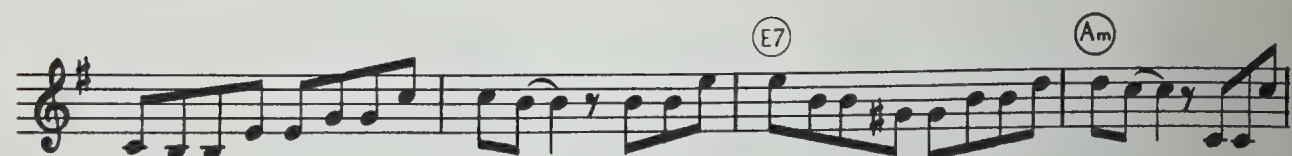
EL CHOCLO

Solo : Tibia 16', Oboe Horn 8', Tibia 4'

Acc : Flute 8', Octave 4'

Ped : Bourdon 16'

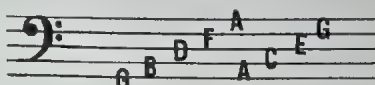
Vib : Full



D. C. al Fine

HYMNS

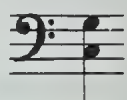
The music in most Hymnals is written for four voices, and to adapt it to this chord-system it is necessary to be able to read the notes on the bass (lower) staff and at the same time to analyze the chord-structure. Bass staff notation is of course very similar to the treble (upper) staff you by now know so well. The alphabetical sequence will be apparent, but the particular letter-names of the individual lines and spaces are different.



A mnemonic such as **G**randma **B**rown **D**ied **F**riday **A**fternoon and **A**ll **C**ows **E**at **G**rass will probably help.

ANALYSIS OF HYMNS

If a chord is written , read it from the lowest note



up, spell its printed order (C G C E), and re-arrange its notes into the Scale of Thirds order. The above example is then found to be a C major chord. Depending on the tune, its mood, its tradition, its use in your situation, and your inclination, you may either play it as written, the bass staff on the lower manual with your left hand, the treble staff on the upper manual with your right hand, and the lowest note with your left foot, or completely re-arrange it so that your right hand plays the melody as a solo part, and your left hand and left foot play the proper chord in the G-F# Middle Position. Also, at your discretion, rhythm patterns may be omitted entirely, but if you eliminate the rhythm, you must sustain all notes wherever possible, except of course, the melody. "Blest Be the Tie That Binds" is an example of this "tied-note" method; "I Need Thee Every Hour" and "Sweet Hour of Prayer" are representative of possible application of the Chord-Analysis method of solving this problem.

BLEST BE THE TIE THAT BINDS

Solo: Tibia 16', Tibia 8', Tibia 4'

Acc : Flute 8', Octave 4'

Ped : Bourdon

Vib : Optional

Blest Be The Tie That Binds Our hearts in Christ-ian love; The

fel-low-ship of kin-dred minds Is like to that a-bove.

Notice that in the following all repeated notes in the above are eliminated.

fel-low-ship of kin-dred minds Is like to that a-bove.

fel-low-ship of kin-dred minds Is like to that a-bove.

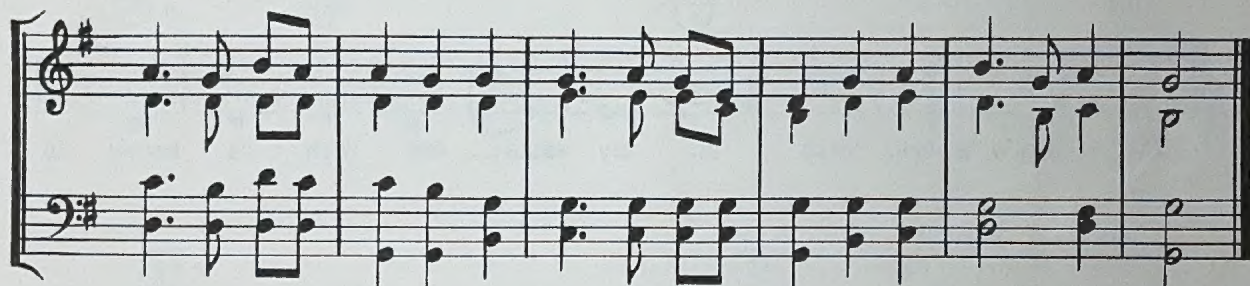
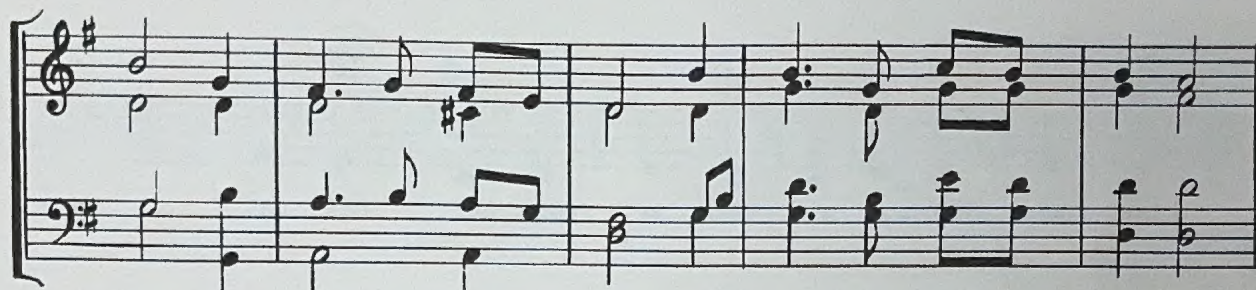
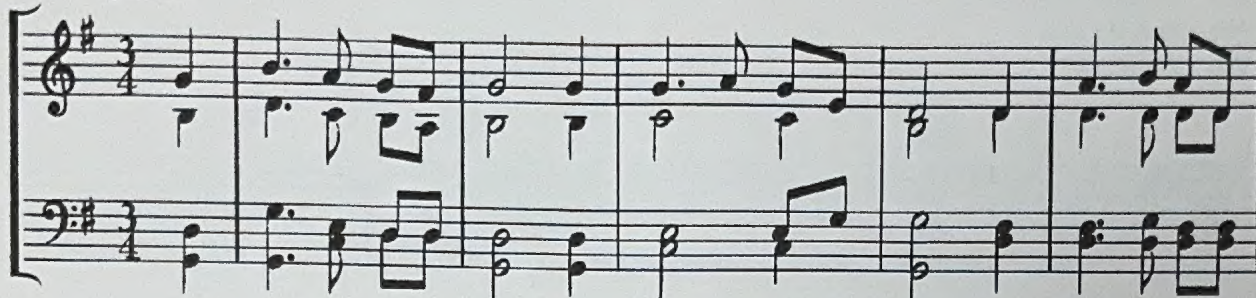
I NEED THEE EVERY HOUR

Solo: Tibia 8', Oboe Horn 8'

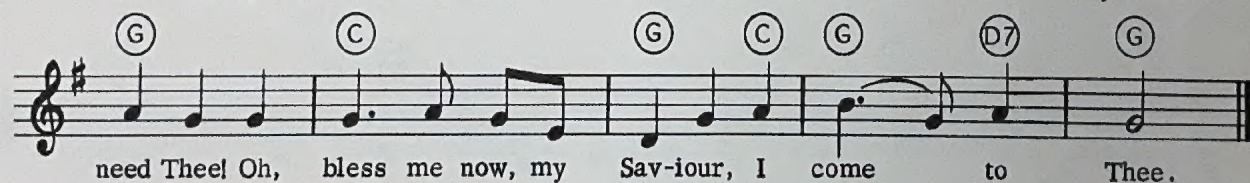
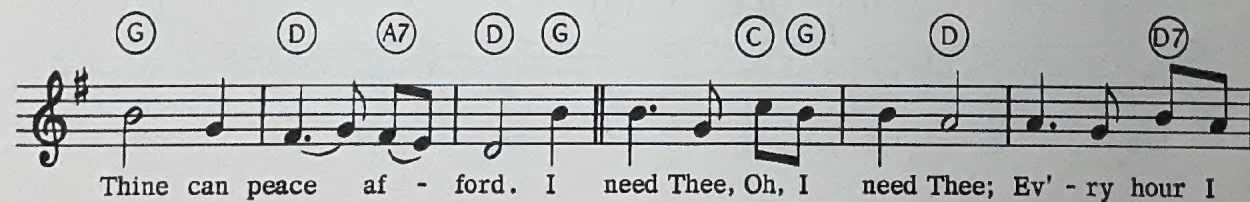
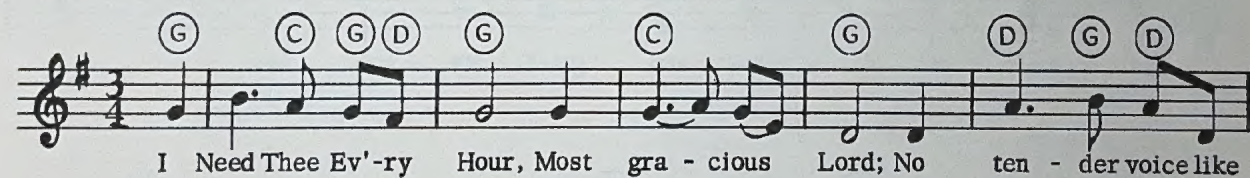
Acc: Flute 8', Octave 4'

Ped: Bourdon 16'

Vib: Optional



BECOMES:



SWEET HOUR OF PRAYER

Solo: Tibia 16', Tibia 8', Oboe Horn 8'

Acc: Flute 8', Octave 4'

Ped: Bourdon 16'

Vib: Optional

N. C. (C) (F)

Sweet Hour Of Pray'r! Sweet Hour Of Pray'r! That

(C) (G) NC (C)

calls me from — a world of care, And bids me, at my

(F) (C) (G7) (C)

Fa - ther's throne, Make all my wants — and wish - es known. In

(F) (C) (F)

sea - sons of dis - tress and grief, My soul has oft - en

(C) (G) N. C. (C) (F)

found re - lief, And oft es - caped the tempt - er's

(C) (G7) (C)

snare, By thy re - turn — Sweet Hour Of Pray'r!



